**Spring 2022 Student Lab Shows Application**

Nov 8: Applications Go Live

Nov 22: Applications Due to [jdiresta@skidmore.edu](mailto:jdiresta@skidmore.edu) by 9:00 am.

Dec 8: Season Selection Committee Meets to Program Shows

Dec 9: Offers made by 9:00 am. All offers must be confirmed by 5:00 pm.

This Spring, the Theater Department hopes to accommodate a variety of different types of projects under the helm of a variety of different types of student artists. We aim to continue to prioritize student-driven work, artist self-determination, anti-racist practices, and individualized student-faculty mentorship. We are proceeding with the hope that in Spring 2022 live audiences will be possible, though will likely be limited, socially distanced, and masked.

Units of production will be broken down into rehearsal BLOCKS. A block will consist of five three-hour rehearsals, Sunday-Thursday night, 7-10 pm. Students will have the opportunity to apply for a rehearsal process that consists of one, two, or three blocks. While most processes will contain contiguous blocks, artists that are interested in developing scripts between rehearsal periods may apply for two separate one-week blocks.

Students will have guaranteed access to their performance space only during the last block of their project’s rehearsal time. Every best effort will be made to accommodate student rehearsals, but during other weeks, students may be responsible for finding their own rehearsal space outside of JKB.

Rehearsal processes will conclude with a public sharing on Friday and Saturday nights of the final block.

All projects are intended to be low-fi. Although minor technical elements may be employed, the focus is on process and storytelling. Unless a show is pitched as a project steeped in tech or design with a technician or designer as a lead-artist, shows should largely be lights-up/lights-down, with minimal scenic, costume, and sound elements.

Lead artists will be required to identify a faculty advisor and register for a 1 or 3 credit independent study with that advisor, depending on the scope of the project.

Application Process for One-, Two-, and Three-Week Blocks

1) Students may apply as individuals or as teams of two.

a. In team applications, the different roles of each team member should be clearly delineated. Students are encouraged to think creatively about these roles and how responsibilities will be allocated. Students might think about a producer doubling as a stage manager, or a director serving as a producer on a project helmed by a playwright or designer, or any other number of combinations.

2) Students will not apply with a particular project; instead, students will apply for space and time and will explain how they plan to use that space and time to grow as artists.

3) The season selection committee, composed of faculty and students, will select projects to green-light, matching the number of projects to the number of available blocks.

4) Approved students will finalize their project specifications with their faculty advisor. This step will include identifying an extant script, finalizing the nature of a devised process, finishing a draft of a potential original play for workshop, or finalizing the nature of another type of project. Final titles will require sign-off from the chair and the faculty advisor.

a. Students applying to direct an extant-script should prepare (with their advisor) a back-up script that presents different opportunities in casting.

5) The committee will review the finalized titles, working with the chair, technical director, and season selection committee to program the available blocks of the spring semester.

**Student Application**

**Name(s):**

**Class Year:**

**Phone:**

**Email address:**

Questions for All Applicants

1) How many blocks are you applying for[[1]](#footnote-1)? (Please circle): 1 2 3

2) Please speak to how you will use your allocated block(s) to further your training and artistry. Share what you identify to be the primary artistic goals you will achieve with your block(s). This might be to direct an extant play, to workshop a play you have written, to lead a devised process, to create an installation, to lead a forum, to rehearse scenes, or any other number of relevant processes that meet you at your artistic moment. (300 Words)

3) Explain the specific processes you will employ in rehearsals to achieve your stated artistic goals. What will your role (or roles) be? (300 Words)

4) Please identify the faculty who has agreed to mentor your process[[2]](#footnote-2):

5) How has your curricular work in the Skidmore Theater department prepared you for this project? What classes have you taken that speak to your goals? (Note: students are encouraged to apply for projects rooted in disciplines in which they have taken multiple courses; the committee will bear in mind that the Covid-19 pandemic precluded some intermediate/advanced study.) (150 Words)

6) Please list any known scheduling conflicts, such as evening classes, week/weekend commitments that leave you unavailable, work schedule, etc.

1. Please note: this choice will determine scheduling and is therefore immutable once submitted. [↑](#footnote-ref-1)
2. Do not list a faculty member without their approval. [↑](#footnote-ref-2)